Imágenes, formas y colores

He aquí otra Unidad dedicada a los amantes del arte. ¿Y qué mejor manera de aproximarse a la pintura, a la arquitectura y a las restantes artes figurativas que visitar los lugares donde se conservan grandes obras? Esto es precisamente lo que hará en esta Unidad, aunque indirectamente, siguiendo a los turistas ingleses y estadounidenses que visitan el Guggenheim Museum y el Museum of Modern Art de New York, la abadía de Westminster y la Tate Gallery de Londres, y por último, la plaza de los Milagros de Pisa. Tendrá así la oportunidad de profundizar su conocimiento de las obras de pintores como Van Gogh, Hogarth y los prerrafaelitas, abarcando estilos y períodos arquitectónicos muy diferentes entre sí, pero todos fascinantes. Y entre bóvedas en abanico, rosetones y juegos de luz, podrá aprender nuevos verbos que rigen tanto el infinitivo como el gerundio, así como los adverbios constituidos por el sufijo '-wards'. Además, la sección Reading le ofrece una poesía de uno de los fundadores de la escuela prerrafaelita, más conocido actualmente como poeta: Dante Gabriel Rossetti. Finalmente, con el segundo Test del tercer nivel podrá comprobar el grado de asimilación de lo que ha aprendido hasta ahora.



UNIT 84

THIRD LEVEL



Ontario, un espejo entre los lagos

Un buen tramo de la frontera meridional de Canadá sigue la vía acuática más espectacular de Norteamérica: atraviesa cuatro de los cinco Grandes Lagos (Superior, Huron, Erie y Ontario) y prosigue a lo largo del río San Lorenzo. Aquí se asoma la provincia de Ontario. En algunos puntos la orilla estadounidense y la canadiense se rozan, y en las dos orillas surgen ciudades gemelas, como Detroit y Windsor. Canadá y Estados Unidos comparten también las cataratas del Niágara, que abocan las aguas del Erie en las del Ontario. En las fotos superior y lateral, Algonquin Provincial Park, el mayor parque de Ontario; en la foto inferior, Point Pelee National Park, el extremo más austral del Canadá continental, en el lago Erie.



■ Just goggling at the Guggenheim



In this Unit you're going to be taking a trip from one side of the Atlantic to the other, from the age of Gothic cathedrals to the revolutionary ideas of Frank Lloyd Wright, from the pure and simple light of a school of Victorian painters to the vivid canvases of Van Gogh hanging in New York. And it's New York that is our first stop: outside a strange-looking building, there is a group of English tourists. With them is a guide, who is explaining some of the principles which led to the creation of a truly remarkable piece of American architecture: the **Guggenheim Museum**. On this page you'll find the dialogue that takes place between them. Before you listen to it, though, let's look at some of the vocabulary.

There are four words or expressions which are rather difficult to understand without a little help. The first is **well**. In reality, a well is a deep hole in the ground that you can get water from (or oil, if you're lucky enough!). Here, however, it's used in a rather special way, because the guide is talking about the shape of a well: the central section of the Guggenheim Museum, in fact, is shaped just like one. As you can see from the dialogue, however, the shape of this 'central well' isn't entirely regular, because its diameter actually increases the further up you go. This gives it the shape of a **funnel**, which is something you can use, for example, to pour wine into a bottle, or oil into a car.

There's a rather strange adjective in this dialogue, as well: **broad**. This is similar in meaning to **wide**, but there are one or two slight differences, which are actually quite subtle. You'll be able to find out about these when you look at the synonym box in the VOCABULARY section.

The there's that rather peculiar expression the guide uses: **naked concrete**. There are no problems with **concrete**, of course, because you've already seen this word in Unit 45, but what about **naked**? The usual meaning of this adjective is actually **without clothes**, but obviously it can't mean that here! Instead, it refers to the fact that the concrete used by Wright wasn't covered by any other kind of material, as is the case when it's used on the outside of buildings.

Finally, you'll notice that there is a new group of adverbs that come up in this dialogue, all of which are made up of a preposition followed by *-wards*. You shouldn't have too much difficulty in interpreting their meaning (you've already seen one of them), but if you do, you can always check up on them in the GRAMMAR section.



Wells and funnels

In this dialogue, two English tourists are visiting the Guggenheim Museum in New York. An American guide is with them:

Here we are. The Guggenheim Museum. ___

My God! Look at that! It's amazing! ___

As you probably know, the museum was designed by Frank Lloyd Wright, whom most critics now believe to be the greatest modern American architect. ___

When was it built? ___

In 1959. It sums up many of Wright's ideas about architecture. The whole of the building is actually designed around a central well, and around the center of the well Wright constructed this huge spiral which decreases in diameter as it goes downwards. ___

Like a funnel. ___

Yes, that's right. One of the most interesting aspects of the design is the way Wright used light. The light enters from the glass area in the roof and is directed down towards the floor at the bottom. ___

It's almost as if he built the museum around the light itself. ___

That's right. This was one of the most important points, as far as Wright was concerned. He believed that most architectural styles of the past were designed to keep light and other natural elements outside the building. He felt it should be just the opposite. Buildings should be designed around nature. When you go into the Guggenheim, you are surrounded by light. ___

He did the same thing with that famous house he built, didn't he? With the waterfall inside? ___

The Kaufmann house at Bear Run? Yes, you're right. ___

Excuse me for interrupting, but I thought that Wright hated the city. ___

Well, that's something of an exaggeration, but I think it is fair to say that he preferred to see buildings in a natural setting. ___

So why did he agree to design this museum? ___

Well, in a certain sense the museum is a kind of protest against the city. You see, with the Guggenheim Wright takes all of the clichés of modern American architecture and works backwards, turning them upside down as he goes along. While the skyscrapers that surround it are tall and thin, the Guggenheim is short and broad. While they are square, the Guggenheim is round. While they start from a broad base and become thinner as you go towards the top, the Guggenheim starts from a base which is slim and becomes broader as you go upwards. While they use different building materials, the Guggenheim uses just one: naked concrete. ___

So Wright turned all the usual ideas on their heads. ___

Exactly. And in doing that, he created one of the greatest works of modern American architecture. And there it is: the Guggenheim Museum. ___

Shades of gold and blue

For any art lover visiting New York, there is one place that is a must: the **Museum of Modern Art**. It's a packed with works of modern art, from Picasso to Warhol, and it's the ideal setting for our next dialogue, where the same group of English tourists are admiring some of its masterpieces. When we meet them, they're examining some paintings by one of the great names of the nineteenth century: Van Gogh.

Let's quickly deal with some of the vocabulary that you're going to meet in this dialogue. **Sum**, of course, isn't just something you do at school when you add numbers together. It also refers to an amount of money. You may actually remember the painting the guide refers to here! And a **stained-glass window** is a window made up of hundreds of pieces of coloured glass, arranged to form figures or geometrical patterns. These are very often found in churches and cathedrals.

Then there are two verbs which are completely new to you. The first if **to achieve**, which means **to succeed in doing**. The second is **to affect**, which means **to cause a**



deep feeling in; obviously, the kind of feeling to which the verb refers can vary a lot, depending on the context. Here it refers to the feeling of compassion which Van Gogh felt towards the poor people he knew and lived with.

Now let's look at a rather interesting use of the definite article. What do you think **the poor** means in this sentence: **He was deeply affected by the life of the por?** What the guide wants to refer to, of course, isn't just one poor person in particular, but all poor people. Strangely, the way to talk about a group of people in general, in English, is to use an adjective preceded by the definite article: **the poor, the rich, the lonely, the homeless** and so on. You'll have to be careful if you want to use the definite article in this way, however, because it can't be used with all adjectives. You'll be able to find a list of the adjectives with which this is possible in the GRAMMAR section.

Vincent

The same two tourists you met before are now making their way around the Museum of Modern Art in New York. Notice the way the speakers use the definite article followed by an adjective to talk about a particular class of people:

Now, you don't get any prize for guessing who this is by. It's 'Sunflowers' by Van Gogh, of course. Although it's not as famous as the painting which was sold for such a huge sum a few years ago, it's just as important. ___

When was it painted? ___

In the summer of 1888. This was a very important period in Van Gogh's career as an artist. He had just moved to the South of France, where he discovered the colors of the Mediterranean. ___

Wasn't he in Paris before this? ___

Yes, that's right. In Paris, of course, he had discovered Impressionism, which was extremely important for him, but now he returned to the painters who had originally inspired him — Millet and Delacroix — and the results were extraordinary. In the paintings of this period, Van Gogh was ignoring impressions in order to capture the essence of the objects themselves. ___

The colours are marvellous, aren't they?

Yes, they are. In fact, color becomes very important at this point. He was trying to use the colors as a way of defining the objetcs he was painting. ___

But it's not just the colors of the sunflowers — the colors of the background are extraordinary as well. ___

Yes. The different kinds of blue he used give us an idea almost of infinity, and of course they contrast directly with the bright yellow of the sunflowers. ___

Il almost looks as if the light is coming out of the canvas. ___

That's exactly the effect Van Gogh wanted to achieve. He said to his brother Theo that he wanted the picture to have the same brightness of a stained-glass window in a Gothic cathedral, with the light coming through the colors rather than just being reflected by them. ___

He actually started painting quite late, didn't he? ___

Yes, he did. Before he was a painter, he was an evangelist in a tiny village near Mons. And throughout his life he was deeply affected by the life of the poor in Holland and France. That sense of mission, of course, stayed with him even while he was a painter. ___

I wonder what he would say if he were alive now, when only the very rich can afford his paintings! ___



For fans of Gothic style

Now it's time to fly across the Atlantic from New York to London. You'll also be moving back in time from modern art to one of the greatest periods of European architecture, when the Gothic style was predominant. In the heart of London is one of the best examples of English Gothic architecture, Westminster Abbey. In the next dialogue, you're going to be listening to a couple of American tourists as they follow a guide around the Abbey, listening to his explanations.

The first thing you'll notice is that the word **construction** isn't preceded by a definite article. That's because it's an uncountable noun in this case, of course. But it's not the only grammatical oddity you'll come across. More than once, you'll find expressions like **over here, up there, over there**, and so on. These expressions actually belong to a fairly large group of adverbs which are used to define place. The reason for the two words being put together, as you'll discover from the GRAMMAR section, is that the second word actually helps to emphasise the first.

There's some useful vocabulary in the dialogue, too. Take the verb **to spread**, for instance. As should be fairly clear from the context, it means **to move in an outward direction so as to cover a larger area**. Then there's **finest**. As you'll be able to guess from its ending, this is actually a superlative: it comes from **fine**, which means **of high quality**.

Finally, there are one or two specialised terms which may leave you a little puzzled. First of all, you'll notice that the guide talks about the **early sections** of the cathedrals at Lincoln and Exeter. Remember that in the thirteenth and fourteenth centuries, cathedrals took a long time to build. As a result, it's often possible to see a number of different architectural styles in one cathedral. Here, the guide is referring to the first parts of Lincoln and Exeter Cathedrals ever built. Later, he mentions the **west face** of York Minster. What he actually means is the side of York Minster which is looking towards the west. Lastly, there is a reference to **fan vaulting**. This is a special kind of style used for the arches in a cathedral roof, in which the ceiling seems to be made up of a number of fans.



A thousand vaults

It this dialogue, you'll be able to hear a couple of American tourists being guided around Westminster Abbey, one of the most famous Gothic cathedrals in England. Listen and repeat:

Construction of the Abbey began in 1245. ___

Is the architecture Perpendicular or Gothic? I've never been quite sure about the periods. ___

It's a Gothic building. Perpendicular architecture came a little later — I suppose that it began about a century later, although it's rather difficult to say exactly when one style finished and the other began. Westminster Abbey, however, belongs without doubt to the period of late Gothic architecture. ___

It reminds me a lot of some of the cathedrals we saw in France. ___

Well, that's not surprising. The Gothic style first developed in the area around Paris, Chartres and Reims and then spread out through Europe, into England, Spain, Italy and Germany. However, some changes did take place. Look up there at those windows, for example. ___

Oh, yes. They're much more complicated than the ones we saw, aren't they, Henry? ___

Yes, they are. ___

The simpler French style can still be seen in some other English churches — like the early sections of the cathedrals in Lincoln and Exeter, for example. But here they are much more complex. Later, in the north of England, a school of architecture developed which carried these complex window shapes right throught to their logical conclusion. In a certain sense, they predicted later French styles. ___

Now, wait a minute. When we were up in York last week we saw just that kind of thing. ___

You mean the famous window in the west face of the Minster? ___

That's right. The big rose window high up above the entrance. ___

Yes, that's one of the most famous examples. You'll find exactly the same kind of thing in the cathedrals at Carlisle and Gloucester. Over here, on the other hand, we have Henry VII's Chapel, and if you look up, you'll be able to see one of the finest examples of fan vaulting in English architecture. ___

That is magnificent, isn't it? And look at those statues up there between the windows. ___

Ah, yes. Most of those were actually the work of foreign sculptors. ___

Really? ___

Yes. Unfortunately the English school of sculptors just wasn't good enough to produce work like that in the Gothic period. ___

I'd advise you to go to the Tate



Later, our two American art lovers pay a visit to the Tate Gallery, one of London's most famous art galleries. Here they come across a number of pictures by the Pre-Raphaelites, a school of painters that flourished in the mid-nineteenth century in England. You'll be able to see a reproduction of the picture thet're talking about, 'Ophelia', in the READING section.

One of the most interesting points in the dialogue is the use Henry makes of the little expression **as if**. This phrase is used to introduce a comparison which in a certain sense is unreal.

Another point worth noting is the use of gerunds and infinitives after some of the verbs that crop up in the dialogue: **to allow** and **to advise**. These two verbs belong to a fairly small group (which also includes **to permit** and **to forbid**) which all behave in the same way. If there is no personal object (a noun or a pronoun) which follows, the verb that comes after them is always a gerund: **We don't allow smoking in the gallery**. However, if there is a personal object, you need to use an infinitive: **I told you they didn't allow people to smoke in here, Henry**.

In addition, there are two verbs which it's worth looking at, as they can be quite useful. The first is **to hire**. You've already seen it being used to talk about paying for the use of something for a certain period of time (**hiring a car**, for example). But it can also be used to talk about employing somebody to do something for a short period of time: here Henry uses it with reference to a guide. The second is **to reject**, which means here **to refuse to consider or use**.

Finally, there is an adjective which might cause you some problems, which is **observant: That's very observant of you**. This is another false friend. It doesn't refer to somebody who goes to church regularly or who follows a set of rules; rather, it refers to someone who is very good at noticing things.



Ophelia at the Gallery

Now you're going to hear the same two American tourists as they talk to a guide at the Tate Gallery about a nineteenth-century English painting. Listen carefully to the way they use the two verbs **to allow** and **to advise**:

Excuse me, sir. We don't allow smoking in the gallery. ___
Oh, I'm awfully sorry. ___
I told you they didn't allow people to smoke in here, Henry. ___
I know, I know. Now, I wonder if they have guided tours here. ___
Why don't you ask that guy over there? ___
Okay. Excuse me, is it possible to hire a guide? ___
Yes, sir. Over there, near the ticket office. ___
Thank you. ___

This is 'Ophelia', isn't it? ___
Yes, that's right, sir. It was painted by Millais in 1844. ___
He was a member of the Pre-Raphaelite Brotherhood, wasn't be? ___
That's right, madam. The Brotherhood had actually been founded in 1849 by Millais, Hunt and Rossetti, who is probably more famous now as a poet than a painter. ___
What were their ideas exactly? Didn't they reject all of the artistic traditions since Raphael or something? ___
Well, that isn't quite true. They certainly recognised the greatness of many of the painters who had lived after Raphael, but what they really wanted was to return to the simplicity and purity of the period before Raphael. ___
But looking at these pictures, it doesn't seem as if they had much in common. ___
That is true. The Brotherhood itself only lasted a few years, and many of the painters who followed Hunt, Millais and Rossetti didn't actually follow their idead at all. It bacame an artistic fashion rather than a school of art. ___
I don't know, though. Look at these flowers, for example... they're so precise. And the colors... ___
That's very observant of you, madam, because perhaps the only thing that all of these painters had in common was the fact that they were very careful to represent the natural world as accurately as possible. ___
It's almost surrealist, isn't it? ___
At times, yes. Are you interested in Victorian art, sir? ___
Oh, yes. I am. ___
Well, I would advise you to pay a visit to the National Gallery, as well. They have an excellent collection of 19th century British art, too. ___
Oh, yes, that's the one Max advised visiting. Don't you remember, Henry? ___
Oh, yes. ___

Mississippi Panorama

As you know, the Mississippi is one of the longest and most important rivers of the United States. It flows from Minnesota to the Gulf of Mexico, and is over 2350 miles long.

What you may not know, however, is that the Mississippi has also been the subject of a painting, and, what's more, of the biggest painting that has ever been produced.

The creator of the work, which is called Mississippi Panorama, was a man by the name of John Banvard, who lived from 1815 to 1891. He completed his massive work in 1846. The painting was more than 1,500 yards long and ten feet high, and covered an area of nearly 5,500 square yards! Unfortunately, it went up in flames in the last decade of the nineteenth century, when a fire destroyed the warehouse where it was being stored.



Scenes from Hogarth's London

Whenever you go for a guided tour of a museum, it helps if you can understand what the guide is talking about! Very often the explanations can be really quite long and complicated, and if you don't know how to listen for the important words in the sentence, you'll find that you quickly get tired and start to lose interest.

So here's a chance for you to discover how good you are at listening to this kind of thing. Once you've read this introduction, cover the page and listen to the guide's explanations (and the questions of the other people who are listening) just once. Then make a note of the main points. Then listen again to check what you have heard, and make any changes you may think necessary to your notes. Finally, listen a third time to make sure you have understood everything. Only then can you look at the dialogue on the text.

There's just one thing you need to know before you start: the name of the painter, which is **Hogarth**. Good luck!

In the toilet

Listen carefully to this dialogue in which a guide is showing two American tourists a picture by Hogarth.

Hey. Look at these. Who were they painted by?

They're the work of William Hogarth.

He was an eighteenth-century artist, wasn't he?

Yes, that's right. He was born right at the end of the seventeenth century — in 1697 — and he died in 1764. These paintings form his 'Marriage à la Mode' series, and are probably his most famous work. The six scenes were completed in 1743.

What's this one called?

That's called 'The toilet'.

Look at those faces!

Yes, this is one of the marks of Hogarth's art, of course. He was a satirist and a moralist, and one of the easiest ways for him to satirize the bourgeoisie of London was to give them these grotesque faces.

You're right. This guy looks like a hog!

Notice the fine attention to detail, as well. The enormous rings on this man's fingers, his ear-rings, the preposterous bow tie he's wearing, and the ornate embroidery on his clothes.

And what's this character got in his hair?

Well, once again Hogarth was ridiculing the fashion of his day. The papers in the man's hair make him look absurd, of course. And, once again, he is make to look like an undefined species of animal.

Visitas a la plaza de los Milagros

Hay turistas realmente interesados en el arte y la historia de los monumentos, pero también hay turistas más bien burdos, movidos por una curiosidad superficial o por un imprudente sentido de la aventura. Podrá comprobar la diferencia entre unos y otros confrontando los sucesos de las conversaciones siguientes.

En la primera, dos visitantes procedentes de Estados Unidos contratan a un guía experto, que les desvela todos los secretos de la plaza de los Milagros de Pisa.

En cambio, la segunda conversación, ambientada en el mismo lugar, presenta a una pareja de amigos que, transgrediendo las taxativas prohibiciones al respecto, suben hasta la cima de la famosa 'torre inclinada' y llegan a comprometer su estabilidad.

Entre los vocablos y expresiones nuevas, cabe señalar **blend**, que significa 'mezcla', **façade** (a veces **facade**), que naturalmente es la 'fachada', y la locución **it's no use**, que corresponde al español 'es inútil'.





HOW THE BAPTISTRY WAS BUILT

~ This is some place, isn't it? ___
~ It certainly is. ___
~ When was it all built? ___
~ Well, the Cathedral was started in the eleventh century, but it wasn't finished until the twelfth. About the same time, the belltower was built. ___
~ You mean the Leaning Tower? ___
~ Yes, that's right. And the Baptistry came a little later. It was completed in the fourteenth century. ___
~ That explains the mixture of styles. ___
~ Yes, that's right. The early sections of the Cathedral are Romanesque, but there is some evidence of later styles as well. The Baptistry is a blend of the Romanesque and Gothic styles, but it tends more towards the Gothic. ___
~ And what about the Leaning Tower? ___
~ Well, that's a rather interesting example of how the architects of this period became fascinated by the use of marble galleries, or loggias, as they're called. ___
~ Yes. Isn't that something you usually find inside churches? ___
~ Sometimes, but more often it's used on facades. If you look at the front of the Cathedral, which was actually completed in 1170, you can see an excellent example of this. ___
~ Oh, yes. It's almost identical to the tower. ___
~ The Leaning Tower is interesting because it's the only time these marble galleries were used in the construction of a circular tower. ___
~ Is it possible to get up there? ___
~ No, I'm afraid it isn't. They don't allow people to go up any more. ___



Crystal Palace

The Victorian Age was a time of enormous activity in all areas of industry, including, of course, architecture. During this period, some amazing buildings were constructed, but probably the most impressive — and grotesque — of them all was the famous Crystal Palace.

This enormous building was designed by Joseph Paxton, a gardener who had decided to become an architect, and it was made entirely out of standardised iron and glass sections which could be bolted together and taken apart again afterwards. The huge structure, which looked like an enormous greenhouse, was originally built for the Great Exhibition of 1851, the first World Trade Fair, which took place in Hyde Park in the centre of London. It could hold nearly fifty thousand people.

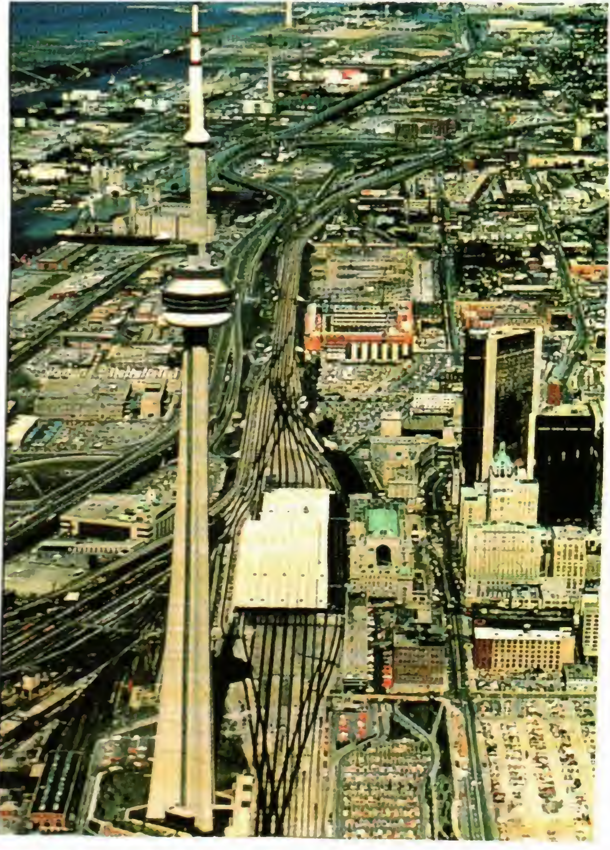
After the Great Exhibition, the Crystal Palace was totally dismantled and moved to Sydenham, in South London, where it was used for many years as an exhibition and meeting hall. But it met a tragic end in 1936, when it was completely destroyed in an enormous fire.

The name, however, is not entirely forgotten, because the Crystal Palace stood long enough for a football team to be named after it. And, even though the building has disappeared, the football team exists to this day.

HOW THE LEANING TOWER LEANS

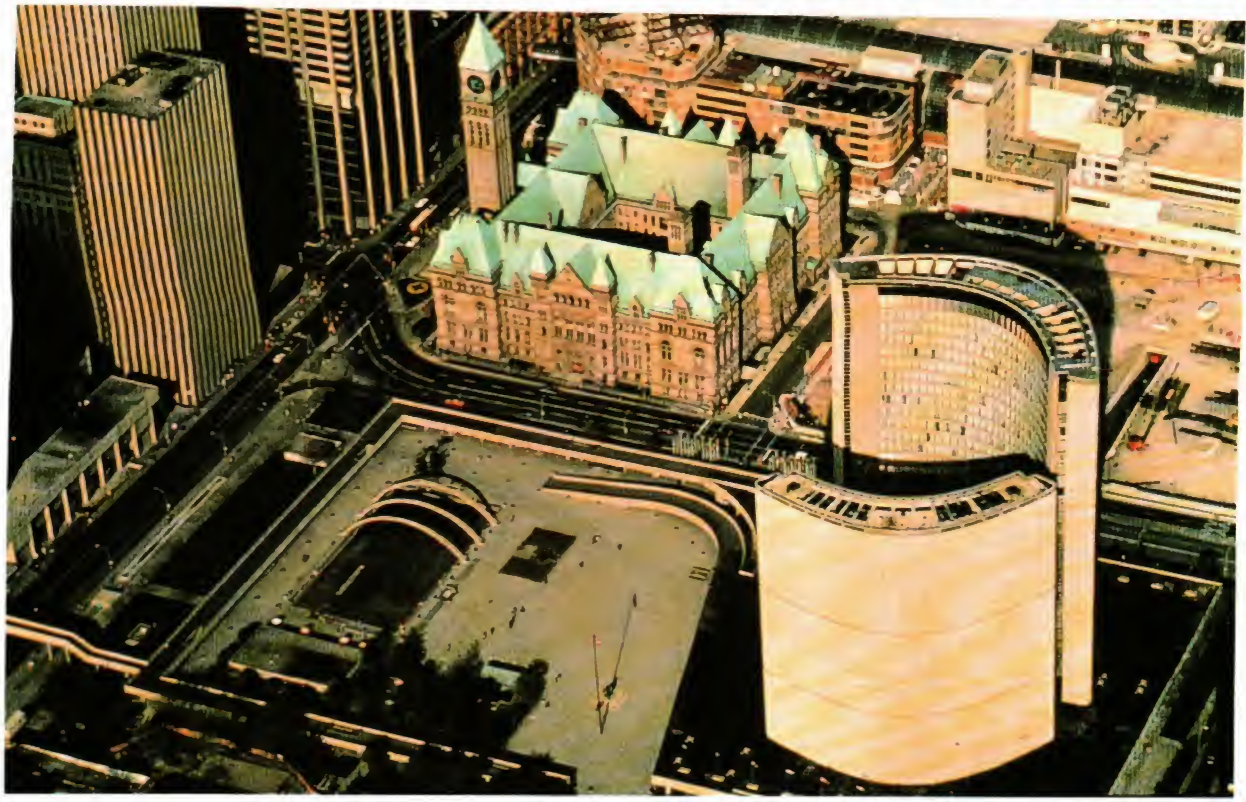
~ So that's the famous Leaning Tower of Pisa. ___
~ And that must be the Cathedral. ___
~ What's that round building in front of it? ___
~ It's the Baptistry, I think. Hang on, I'll have a look at the map. Yes, that's right. It's the Baptistry. ___
~ Does it say anything about the tower in the guide? ___
~ Yes. Says it was built in the twelfth century. Apparently it's an example of late Romanesque architecture. ___
~ I see. Can we go up? ___
~ Well, I don't think so. There are no guards around, but... ___
~ Let's have a look. Hey! Someone's left the door open. ___
~ There's a notice. It says nobody's allowed to go up. ___
~ Yes. But there's no-one looking, is there? ___
~ I don't think we should. ___
~ Come on. Who's going to see us? ___
~ Only the three thousand people in the square! Anyway, it doesn't look as if it's very safe to me. ___
~ Who says it's not safe? It's been standing since the twelfth century, hasn't it? ___
~ Yes, I know, but it's in danger of falling down. ___
~ Come on. It's not going to fall down just because we go up it, is it? ___
~ Well, I don't know. Our weight might cause some problems. ___
~ Don't be stupid. Come on. ___
~ Oh God. I just know I'm going to regret this. ___
~ I don't like this. I heard some funny noises while we were coming up here. ___
~ Yes. But nothing happened, did it? Wow! Look at the view! ___
~ What's happening? ___
~ Let's get down. Quick! ___
~ No. Don't move! You'll just make it worse! ___
~ What are we going to do? ___
~ We'll just have to wait. When we don't come down, Sam and Henry'll go and get help. ___
~ But what happens when they try to come up here? The thing'll collapse anyway. I'm scared. ___
~ Don' panic. Okay. Let's try to reach the stairs. Slowly. ___
~ Oh, God. It's no use. ___
~ Look. Don't do anything. Let's just hope someone realises what's happened. Till then, don't even move. ___
~ Oh, no. ___
~ What's wrong? ___
~ I think I'm going to sneeze. Aah... ___
~ Don't! ___
~ Aah... ___
~ Don't!! ___
~ Aah-choo! ___



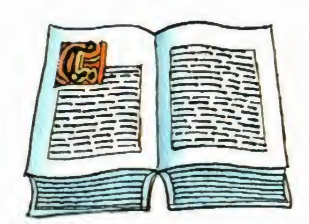


Una ciudad muy moderna

Toronto (foto superior), capital de Ontario, es el centro urbano más poblado de Canadá, y ha sido objeto, en los últimos veinte años, de un intenso proceso de modernización. Las dos torres asimétricas del ayuntamiento (foto inferior), que encierran en su base una especie de disco volador, son obra del arquitecto finlandés Viljo Revell, quien las realizó en 1965. En la misma plaza se halla el antiguo ayuntamiento, de época victoriana, sede actualmente del tribunal. La Canadian National Tower (foto lateral), símbolo arquitectónico de la ciudad, data de 1975. Con sus 533 metros de altura, es el edificio más alto del mundo: la enorme antena para las comunicaciones de radio fue colocada en su parte superior con ayuda de un helicóptero.



Cuando el adverbio juega a ser adjetivo, el adjetivo se transforma en sustantivo



Un sufijo que indica la dirección

El sufijo *-wards*, o bien *-ward* en el inglés americano, es característico de un grupo de adverbios que indican la dirección hacia la que algo se orienta o se mueve, o el sentido en que alguien mira. El significado de tales adverbios viene determinado por el elemento que precede al sufijo, que puede ser una preposición. **Upwards**, por ejemplo, significa 'hacia arriba'; **downwards**, 'hacia abajo'; **forwards**, 'hacia adelante'; **backwards**, 'hacia atrás', y **towards**, 'hacia', 'en dirección a' o, en sentido figurado, 'con respecto a'. Otros adverbios del mismo tipo tienen com primer elemento un sustantivo, como **homewards**, 'hacia casa' ('hacia el hogar'); **earthwards**, 'hacia la tierra'; **westwards** 'hacia el oeste'; etc.

The Guggenheim becomes broader as you go upwards.

The huge spiral decreases as it goes downwards.

Wright takes the clichés of modern architecture and works backwards, turning them upside down as he goes along.

The skyscrapers become thinner as you go towards the top.

Van Gogh had a feeling of compassion towards the poor people he knew and lived with.

This is the side of York Minster which looks westwards.

Estos adverbios pueden usarse también como adjetivos; en este caso se debe emplear, tanto en el inglés británico como en el americano, el sufijo *-ward*; así, por ejemplo, **a homeward journey** significa 'un viaje hacia el hogar'.

Adjetivos usados como nombres colectivos

En inglés existe un número limitado de adjetivos que pueden desempeñar la función de sustantivos de significado colectivo, dado que designan a una clase de individuos con una característica en común. En este caso, siempre van precedidos por el artículo determinado, y aunque no toman la s del plural, el verbo que los sigue debe ir en plural. Algunos de los más comunes son: **the poor** (los pobres), **the rich** (los ricos), **the unemployed** (los parados), **the blind** (los ciegos), **the deaf** (los sordos), **the sick** (los enfermos), **the old** (los ancianos), **the handicapped** (los minusválidos), **the mentally ill** (los enfermos mentales), **the dead** (los muertos). Se rigen por estas mismas normas los adjetivos de nacionalidad que terminan en *-sh* o *-ch*:

Van Gogh was deeply affected by the life of the poor in Holland and France.

Now only the very rich can afford Van Gogh's paintings.

The French are very proud of their wines.

Here o there para subrayar

En locuciones adverbiales como **over here**, **down here**, **over there**, **down there**, **up here**, **up there**, **in here**, **in there**, los adverbios **here** y **there** tienen la función de recalcar el significado de la preposición a la que acompañan. Estas locuciones adverbiales equivalen parcialmente a las locuciones adverbiales españolas 'aquí abajo', 'allí abajo', 'aquí arriba', 'allí arriba', 'aquí adentro' y 'allí adentro'.

Over here we have Henry VII's chapel.

Why don't you ask that guy over there?

I heard some funny noises while we were coming up here.

Look at those statues up there between the windows.

I told you they didn't allow people to smoke in here, Henry.

Además de las formadas con **here** y **there**, existen otras locuciones adverbiales compuestas de dos términos, como **down below**, **far ahead**, **far away**, que se comportan del mismo modo:

Down below there were a couple of American tourists.

The lion couldn't catch the antelope because it was too far ahead.

York is too far away; we'll never be able to visit the Minster.

Cuatro verbos con el gerundio o el infinitivo

To allow (permitir), **to advise** (aconsejar), **to forbid** (prohibir; presenta una conjugación irregular: **forbade-forbidden**) y **to permit** (permitir) se cuentan entre los principales verbos que rigen el infinitivo cuando tienen como objeto directo un pronombre personal o un sustantivo referido a una persona, pero que requieren el gerundio cuando van seguidos directamente por el verbo:

They don't allow people to go up any more.

We don't allow smoking in the gallery.

I would advise you to go to the Tate Gallery.

That's the museum Max advised visiting.

They forbade us to go to the top of the Leaning Tower.

Our rules forbid touching the sculptures.

His parents didn't permit him to go to art school.

His financial situation didn't permit working as a full-time artist until 1847.



En esta sección ha aprendido:

- significado y funciones del sufijo *-wards*;
- los adjetivos usados como nombres colectivos;
- **here** y **there** para enfatizar;
- el gerundio y el infinitivo con los verbos **to allow**, **to advise**, **to forbid** y **to permit**.

Un pintor inglés llamado Dante

Hijo de un patriota italiano refugiado en Londres tras la sublevación de 1820, Dante Gabriel Rossetti (1828-1882) fue un pintor de trazo agraciado y pincelada luminosa e iridiscente. Junto con Holman Hunt y Everett Millais, fundó la confraternidad prerrafaelita, con el fin de restablecer un arte 'espontáneo' y 'primitivo' siguiendo la huella de los maestros italianos del siglo XV, y en particular, las del preferido entre todos ellos, el Beato Angélico.

La inspiración histórica y literaria, común a todos los miembros del grupo, tuvo en Rossetti un carácter particular, dado que a la actividad artística unió siempre la poética. Es más, algunos temas los desarrolló tanto en pintura como en poesía. Es el caso de la poesía que leerá a continuación, quizá la más famosa de su producción, y de la que existe también una versión figurativa. Ya el título, **«The Blessed Damozel»**, recuerda las composiciones del *stil nuovo*; además, toda la obra recrea una atmósfera mística, simbólica y sensual, al mismo tiempo, típica de la poesía medieval. La mujer, suspendida en una esfera paradisíaca, es descrita como una criatura etérea y seductora, pero casi inalcanzable. Naturalmente, el estilo elaborado y alusivo de Rossetti incluye algunas construcciones y algunas palabras insólitas, no siempre fáciles de entender.

Un retrato de Dante Gabriel Rossetti, poeta y pintor. En la página siguiente, tres pinturas prerrafaelitas.



The Blessed Damozel

The blessed damozel[1] leaned out[2]
From the gold bar of Heaven[3];
Her eyes were deeper than the depth
Of waters stilled at even[4];
She had three lilies in her hand,
And the stars in her hair were seven.

Her robe[5], ungirt from clasp to hem[6],
No wrought flowers[7] did adorn[8],
But a white rose of Mary's gift,
For service meetly worn[9];
Her hair that lay[10] along her back
Was yellow, like ripe[11] corn.

Herseemed she scarce had been a day[12]
One of God's choristers[13];
The wonder[14] was not yet quite gone
From that still look of hers[15];
Albeit[16], to them she left, her day
Had counted as ten years[17].

(To one[18], it is ten years of years[19].
...Yet[20] now, and in this place,
Surely she leaned o'er me[21] – her hair
Fell all about my face[22]...
Nothing: the autumn fall of leaves[23].
The whole year sets apace[24]).

It was the rampart[25] of God's house
That she was standing on;
By God built over the sheer[26] depth
The which is Space begun[27];
So high, that looking downward thence[28]
She scarce could see the sun.

It[29] lies in Heaven, across the flood
Of ether[30], as a bridge.
Beneath, the tides of day and night
With flame and darkness ridge
The void[31], as low as where this earth
Spins[32] like a fretful midge[33].

1. **Blessed Damozel:** beata damisela (doncella); **damozel** es un término estrictamente literario.
2. **Leaned out:** se asomó.
3. **Bar of Heaven:** barandilla del Paraíso. Es la primera de una serie de imágenes irreales y evanescentes que evocan un lugar celestial. La figura de la damisela, elevada a un plano angelical, oculta tal vez la de la esposa del poeta, Elizabeth, que murió joven.
4. **Stilled at even:** tranquilas al atardecer.
5. **Robe:** vestido.
6. **Ungirt from clasp to hem:** suelto desde la hebilla hasta la orla. Se trata de una referencia a un traje medieval como los reproducidos en muchos cuadros de Rossetti.
7. **Wrought flowers:** flores entrelazadas.
8. **Did adorn:** adornaban; el verbo, conjugado en una forma poética y arcaica, tiene como sujeto **flowers** y como objeto directo **robe**.
9. **But a white rose... worn:** pero una rosa blanca, regalo de María, llevada merecidamente por los servicios prestados. El poeta se imagina que la joven había recibido una recompensa floral por su devoción terrenal a la Virgen.
10. **Lay:** bajaban.
11. **Ripe:** maduro.
12. **Herseemed she scarce had been a day:** le parecía que había estado apenas un día; **herseemed** es un neologismo de Rossetti.
13. **Choristers:** cantantes de coro.
14. **Wonder:** estupor.
15. **Still look of hers:** su mirada fija.
16. **Albeit:** si bien; conjunción propia del estilo literario.
17. **To them she left... years:** para los que había dejado, un día suyo equivalía a diez años. Se refiere a la distinta percepción del tiempo que tienen las almas del Paraíso respecto a los hombres.
18. **To one:** para uno: es decir para el poeta.
19. **It is ten years of years:** es un tiempo incalculable. En toda la estrofa que va entre paréntesis las referencias temporales son inciertas; los tiempos verbales oscilan entre el presente y el **simple past**, acompañado del adverbio **now**. Este recurso hace que la visión resulte todavía más evanescente.

Around her, lovers, newly met[34]
'Mid deathless love's acclaims[35],
Spoke evermore among themselves
Their heart-remembered names[36];
And the souls[37] mounting up[38] to God
Went by her[39] like thin flames.

And still she bowed herself and stooped[40]
Out of the circling charm[41];
Until her bosom[42] must have made
The bar she leaned on[43] warm,
And the lilies lay as if asleep[44]
Along her bended[45] arm.

From the fixed[46] place of Heaven she saw
Time like a pulse shake fierce[47]
Through all the worlds. Her gaze still strove
Within the gulf to pierce
Its path[48]; and now she spoke as when
The stars sang in their spheres[49].







20. **Yet:** sin embargo.
21. **She leaned o'er me:** se inclinó sobre mí; **o'er** es la abreviación poética de **over**.
22. **Fell all about my face:** cayeron sobre mi rostro.
23. **Nothing... leaves:** con este verso, la visión de la amada se esfuma y vuelven las imágenes concretas de la naturaleza que probablemente la habían suscitado.
24. **Sets apace:** transcurre velozmente.
25. **Rampart:** baluarte.
26. **Sheer:** acantilado.
27. **The which is Space begun:** que es el principio del Espacio. La joven se halla en un punto donde se 'tocan' el espacio infinito y el finito. Obsérvese la singular construcción con **the which**.
28. **Down ward thence:** desde ahí hacia abajo.
29. **It:** se refiere a **rampart**.
30. **Flood Of ether:** flujo del éter.
31. **The tides... void:** las mareas del día y de la noche arrugan el vacío con la llama y la oscuridad.
32. **As low as where this earth spins:** tan abajo como donde la tierra gira.
33. **Fretful midge:** insecto inquieto.
34. **Newly met:** encontrados desde hace poco. Probablemente las almas de los admiradores que han llegado al Paraíso.
35. **'Mid deathless love's acclaims:** entre las aclamaciones de amor inmortal.
36. **Spoke evermore... names:** se dicen eternamente el uno al otro los nombres que sus corazones amaron.
37. **Souls:** almas.
38. **Mounting up:** elevándose.
39. **Went by her:** pasaron a su lado.
40. **She bowed herself and stooped:** se inclinó e hizo una reverencia.
41. **Circling charm:** fascinación que la envolvía.
42. **Bosom:** seno.
43. **She leaned on:** sobre el cual se apoyaba.
44. **Asleep:** adormecidos.
45. **Bended:** doblado, plegado.
46. **Fixed:** inmutable.
47. **She saw Time like a pulse shake fierce:** veía el tiempo como un latido que se agita ardientemente. Se trata de otra imagen que materializa el tiempo.
48. **Her gaze... path:** su mirada fija trataba aún de seguir su recorrido (del tiempo) en la profundidad del abismo.
49. **Spheres:** esferas.



(to) achieve	realizar, obtener
(to) admire	admirar
(to) advise	aconsejar, recomendar
(to) affect	influenciar
(to) afford	permitirse
arch	bóveda, arco
background	fondo
backwards	hacia atrás
baptistry	baptisterio
belltower	campanario
blend	mezcla
bourgeoisie	burguesía
broad	ancho, vasto
(to) capture	capturar
(to) check up on	comprobar
(to) collapse	derrumbarse
concrete	cemento
(to) construct	construir
(to) contrast	contrastar
(to) decrease	disminuir
(to) define	definir
downwards	hacia abajo
effect	efecto
essence	esencia
extraordinary	extraordinario
façade	fachada
fan	abanico
fan vaulting	bóveda en abanico
figure	figura
fine	de alta calidad
(to) flourish	florecer
(to) forbid	prohibir
front	parte frontal
funnel	embudo
(to) goggle	descubrir con sorpresa, poner los ojos en blanco
Gothic	gótico
grotesque	grotesco
(to) hire	alquilar
hog	cerdo
homeless	sin hogar, sin casa
(to) ignore	ignorar
impressionism	impresionismo
(to) inspire	inspirar
(to) interrupt	interrumpir

Synonyms and antonyms

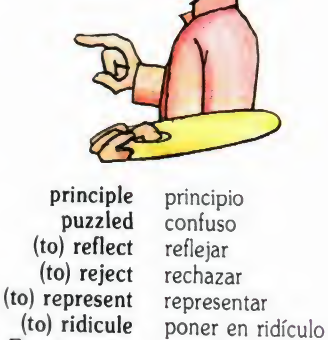
En esta Unidad ha encontrado el adjetivo ***broad*** *que, como* ***wide****, ya conocido, indica la anchura de alguna cosa. Sin embargo, entre ambos términos existe una ligera diferencia.*

Wide*, el más corriente de los dos, se utiliza para hablar de la medida o de la distancia entre los dos lados o extremos de alguna cosa:* ***The doors of the Guggenheim are six feet wide.***

Broad*, en cambio, se utiliza para describir superficies vastas y llanas:* ***In this painting you can see the broad Essex marshes stretching towards the horizon.*** *Y también éste es el adjetivo adecuado para referirse a los 'hombros anchos':* ***The broad shoulders of the statue give you the idea of power.*** *El mismo término aparece asimismo en las expresiones* ***in broad daylight****, es decir, 'a plena luz', 'a la luz del día', e* ***in the broad sense of the term****, que significa 'en sentido amplio'.*

Finalmente, recuerde que el adjetivo ***large*** *indica el tamaño o la amplitud de algo:* ***Landseer's large canvases only just fit on the walls.***

(to) lean	inclinarse, colgar, pender
lonely	solo
moralist	moralista
naked	desnudo
observant	dotado de espíritu de observación
oddity	extrañeza, extravagancia
opposite	contrario, opuesto
ornate	ricamente adornado, rebuscado
outward	dirigido hacia afuera
packed	colmado, repleto
(to) permit	permitir
Perpendicular	perpendicular (estilo)
(to) pour	verter
precise	preciso
preposterous	ridículo

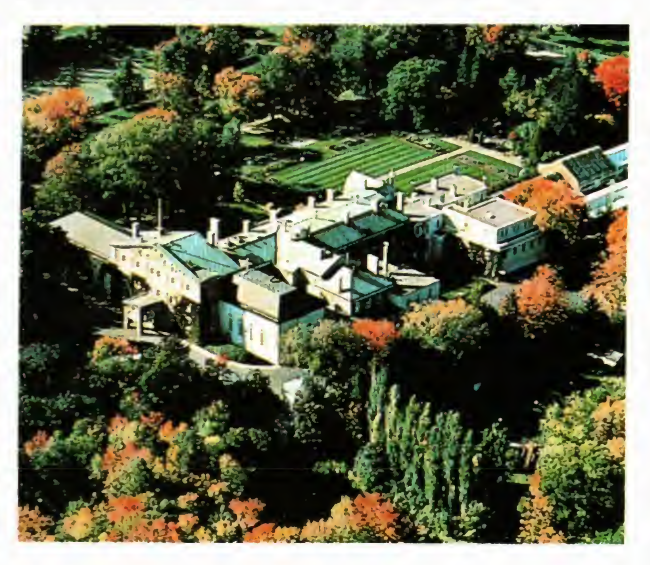


principle	principio
puzzled	confuso
(to) reflect	reflejar
(to) reject	rechazar
(to) represent	representar
(to) ridicule	poner en ridículo
Romanesque	románico
rose window	rosetón
round	redondo
satirist	satírico
(to) satirize	satirizar
shade	matiz, gradación
shape	forma, perfil
(to) spread	difundirse, extenderse
square	cuadrado
stained glass	vidrio coloreado
still	todavía
style	estilo
subtle	sutil
sum	suma
surrealist	surrealista
(to) tend	tender
throughout	por todo
undefined	indefinido
upwards	hacia arriba
(to) vary	variar
vault	bóveda
well	pozo



Trastornados y cabeza abajo

it is fair to say	es justo decir
it's no use	es inútil
(to) make one's way around something	caminar por un lugar
(to) turn something on its head	poner algo cabeza abajo
(to) turn something upside down	poner algo al revés, trastornar alguna cosa

Ottawa, en el límite de dos culturas

Entre los siglos XVII y XIX se consumó en Canadá un conflicto a veces abierto y a veces soterrado entre franceses e ingleses. Los méritos de la exploración y de la conquista corresponden a los franceses, que ya en 1663 crearon una provincia. Pero la infiltración inglesa no se hizo esperar, por obra primero de la Hudson's Bay Company y después por parte de los contingentes militares. La guerra de los siete años, que finalizó en 1763 con la paz de París, sancionó la cesión de los territorios canadienses a la corona británica. Hoy día, la convivencia entre las dos culturas se ha simplificado. El referéndum celebrado en 1980 en Quebec, provincia de mayoría francesa, dio origen a la causa federal. La capital del Estado, Ottawa (foto inferior), se halla en Ontario, en la confluencia de los ríos Ottawa y Rideau; la ciudad es sede del Parlamento (foto superior izquierda) y de la residencia del gobernador general (foto superior derecha).



1-20

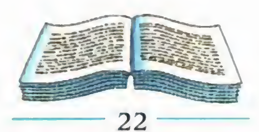
☐ Complete el texto colocando en los espacios vacíos los términos que se enumeran a continuación: **however/spent/more quickly/quite/a series/to create/canvas/described/painting/portraits/influence/seascapes/discovered/actually/genius/art/Impressionist/period/school/scenes:**

One of the most interesting artists of the nineteenth century was without doubt James Abbott McNeill Whistler. He was 1) ___ born in the United States in 1834, but 2) ___ most of his student days in Paris, where he absorbed many new ideas about art, 3) ___ Japanese 4) ___ , and made friends with Gustave Courbet. In the 1860s he moved to London, and for a while he was close to the Pre-Raphaelite 5) ___ . The 6) ___ of Rossetti is clear in the paintings which date from this 7) ___ . Later, 8) ___ , Whistler moved away form Pre-Raphaelite ideas. By the early 1870s he was painting beautiful night-time 9) ___ which were showing clear signs of a 10) ___ revolutionary spirit. To his 'Nocturnes' he added 11) ___ of superb 12) ___ which he 13) ___ as being 'arrangements' of colour on the 14) ___ . Perhaps the best example is his The Artist's Mother — Arrangement in Grey and Black, which can now be found in Louvre. Although Whistler was neither an 15) ___ nor an abstract painter, there are clear signs in his work that he was moving 16) ___ than anybody else of his time towards these two ideas. He was constantly at odds with the Victorian age, and continually condemned it for its preposterous morality. In his 17) ___ , too, this revolutionary spirit is clear. He was a solitary 18) ___ , making continual references to both the French and the English artistic 19) ___ , but at the same time keeping his distance from them and trying 20) ___ something that was essentially new.

21

☐ Complete las frases añadiendo los términos adecuados en los espacios vacíos:

a) ___ had I turned my back, than my brother threw something at me.
b) I'm ___ for it!
c) She was ___ a beautiful girl that I fell in love straight away.
d) Why don't you come ___ see Julius Caesar with us tonight?
e) He ___ about local politics for three hours without stopping!
f) They don't ___ people to smoke in the art gallery.
g) ___ off it!
h) Wasn't your uncle Josh the ___ that went to Australia?
i) '1984' was ___ good ___ I read in three times.



22

☐ En la grabación hallará un diálogo. Escúchelo atentamente tres veces: la primera para captar el sentido general; la segunda para responder a las diez preguntas que se formulan a continuación (interrumpiendo la grabación cada vez que lo considere oportuno), y la tercera para comprobar que sus respuestas son correctas.



a) Which play does the woman want to see?
b) Which day does she want to go to see the play?
c) Which performance does she want to go and see?
d) Are there any seats available for that day?
e) When does she decide to go to see the play?
f) How many tickets does she need?
g) Does she want seats in the stalls or the gallery?
h) What is the name of her credit card?
i) What is the number of her credit card?
j) What is the number of the house she lives at?

SOLUCIONES DEL TEST

1-20 ■ 1) actually. 2) spent. 3) discovered. 4) painting. 5) school. 6) influence. 7) period. 8) however. 9) seascapes. 10) quite. 11) a series. 12) portraits. 13) described. 14) canvas. 15) Impressionist. 16) more quickly. 17) art. 18) genius. 19) scenes. 20) to create.
Cada respuesta exacta vale un punto.

21 ■ a) Hardly o no sooner o scarcely. b) all. c) such. d) and o to. e) spoke. f) allow. g) Come. h) one. i) so, that.
Este test vale 10 puntos.

22 ■ a) Macbeth. b) Saturday the 14th. c) the evening performance. d) no. e) Saturday the 21st. f) six. g) the stalls. h) Central Banks Card. i) 3320775648. j) 32. Texto del diálogo grabado: - Good afternoon. The Hadley Theatre. - Ah, good afternoon. I'd like to book some tickets, please. - Of course, madam. Which play were you interested in? - Macbeth. - I see. And when would you like the tickets for? - I'm sorry. Could you speak up? This is rather a bad line. - I said when would you like the tickets for? - Oh, erm... Saturday the 14th, please. - Which performance were you interested in, madam? - Oh, the evening performance, of course. - I'm awfully sorry. I'm afraid we're all booked up on that day. - Oh dear. How about Saturday the 21 st? - Yes, there are still some places. How many tickets do you require, madam? - Six, please. - And did you want the stalls or the gallery? - Oh, the stalls, please. - Yes. I think we can arrange that for you. How would you like to pay? - Can I pay by credit card? - Yes, of course. What is your credit card number? - It's a Central Banks Card. The number is 3320775648. - That's 3320775648. - That's right. - And your name is? - Mrs Hargreaves. - Mrs Hargreaves. And the address, please? - 32, Beech Drive, Harpenden, Hertfordshire.
Cada respuesta exacta vale medio punto.

23 ■ Across: 1) stage presence. 4) till death us do part. 9) over here. 10) spokesman. 13) meadow. 16) entitled. 18) group. 21) hardly. 22) record. 25) to develop. 26) bookshop. 28) I certainly approve of. 29) setting. 31) I'm very much in favour of. 34) lead guitarist. 39) glider. 41) fairground. 42) arts and crafts. 43) to take a bow. 46) heavier-thanair. 47) write-up. 48) the honourable gentleman. Down: 2) gipsy o gypsy. 3) edge. 5) esteem. 6) devil. 7) all along. 8) devoted. 9) once. 11) oddly. 12) surprise. 14) wing. 15) to hold someone back. 17) tall story. 19) plays. 20) it depends on. 23) molecule. 24) conductor. 26) blighter. 27) pixie. 30) to flip. 32) at large. 33) fuel. 35) pretty. 36) lecture. 37) mare. 38) hunk. 40) musician. 44) being. 45) fine.
Cada respuesta exacta vale medio punto.

Compruebe su nivel
¿Cuál es la puntuación total alcanzada?

Puntuación	Nivel	Sugerencias
de 45 a 60	excelente	¡Continúe así!
de 35 a 44	muy bien	¡Continúe así!
de 25 a 34	bueno	Un poco más de atención.
de 13 a 24	suficiente	Sería muy útil un pequeño repaso antes de continuar.
12 o menos	insuficiente	Debe repasarlo todo.

— 23 —

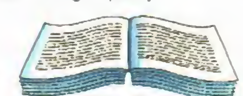
☐ Complete el crucigrama. Recuerde que no debe dejar espacios en blanco entre una palabra y otra si la solución se compone de varios términos.

ACROSS

1. An actor has this when he makes a great impression on the stage.
4. Until we die.
9. Not over there!
10. Someone who represents their political party on a particular area.
13. A field where cows and sheep feed.
16. Having the right to do something.
18. A small number of people who play music.
21. Almost not.
22. A circular piece of black plastic with music on it.
25. To grow or increase.
26. Somewhere you can buy bestsellers.
28. A phrase to say when you approve of something.
29. The place where something takes place.
31. A phrase to use when you completely approve of something.
34. A guitarist who plays solos.
39. An aircraft without engines!
41. An open space where you can have a lot of fun.
42. Arts that are concerned with making ordinary things by hand.
43. Actors do this at the end of a play.
46. The Wright Brothers made the first flight of this kind.
47. A written report in a newspaper which tells you about a play.
48. Members of Parliament use this phrase when they address each other.

DOWN

2. A member of a dark-haired race who often live in caravans and tell fortunes.
3. The part of something that is furthest from the centre.
5. Good opinion.
6. In Medieval times he was often represented as a man with two horns, a tail, and a trident.
7. Since the beginning.
8. Showing great loyalty.
9. Only one time.
11. Strangely.
12. Something you're not expecting.
14. An aeroplane usually has two of these.
15. To stop someone from doing something.
17. A big lie.
19. Shakespeare wrote a lot of these.
20. It is based on.
23. The smallest unit into which anything can be divided without its chemistry being destroyed.
24. A person who directs an orchestra.
26. A person you don't like.
27. A small fairy who likes playing tricks.
30. To go mad in colloquial American English.
32. In general.
33. A liquid used to make engines go.
35. Very nearly.
36. A long talk given on a particular subject.
37. A female horse.
38. A strong-looking man who is usually handsome as well.
40. A person who plays music.
44. A living thing.
45. Of high quality.





Las provincias atlánticas de Canadá

Canadá tiene cuatro provincias atlánticas: Newfoundland o Terranova (foto inferior), New Brunswick, Nueva Escocia y Prince Edward Island (foto superior). La primera está constituida por la isla homónima y por una parte del Labrador. New Brunswick limita con Maine y está unida a Nueva Escocia por un istmo muy estrecho. La isla dedicada al príncipe Eduardo se halla en el golfo de San Lorenzo, entre los territorios de las dos provincias anteriores. Además de las similitudes entre los nombres, se puede hallar un destino común para todas estas regiones. Fueron las primeras que recorrieron los exploradores europeos, y durante siglos permanecieron habitadas sólo en parte debido a la dureza de su clima. Además de la pesca, los principales recursos son los forestales y los mineros.





Después de dar la relación de los temas generales de todas las Unidades de este séptimo volumen, le ofrecemos la lista alfabética de los temas específicos, de las nociones gramaticales y de los elementos clave tratados en esta parte del curso. Los números de las Unidades aparecen indicados en negrita; los números de las páginas, en letra fina.



Fotos fuera de texto

